

# GIULINI SIGNS EXCLUSIVE CONTRACT WITH DEUTSCHE GRAMMOPHON

Sept. 28, 1977 -- Polydor International announces an exclusive long-term contract with Carlo Maria Giulini for recordings on the Deutsche Grammophon label.

Following his first, highly successful recordings with the Chicago Symphony Orchestra on Deutsche Grammophon, Maestro Giulini will make further recordings of works by Dvorak, Mahler and Schubert. A number of opera recordings are also planned, the first of which will be Verdi's "Rigoletto". Wide-ranging repertoire with other major orchestras is also envisioned.

Giulini's recording of Mahler's Symphony No. 9 with the Chicago Symphony, released on Deutsche Grammophon in April, 1977, has already won the 1977 "International Record Critics Award" as well as the "Prix Mondial du Disque Montreux".

Jill Kaufman, Director Press & Artist Relations Deutsche Grammophon/Archiv



# TOCETHER

THE INAUGURAL SEASON OF A DISTINGUISHED MUSICAL PARTNERSHIP



Carlo Maria Giulini, one of the genuinely great conductors of our time, comes to Los Angeles at the height of a magnificent career spanning more than three decades during which he has "occupied the podiums of the greatest orchestras in the world with the collected, absorbed, humble attitude of one who wants to do a service to Music" (La Nazione, June 12, 1977).

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**Concert begins at 1:30 Programs and artists subject to change • For information, call (213)972-7211  CARLO GIULINI MUSIC  MARIA GIULINI DIRECTOR  PA						SIC DORG PA				

# LOS ANGELES PHILHARMONIC CILLIN 1978/79 SEASON

Join the Los Angeles Philharmonic in welcoming its illustrious new music director, Carlo Maria Giulini, by becoming a season subscriber now. As a season ticketholder, you enjoy the luxury of your own seats in the beautiful Dorothy Chandler Pavilion of the Music Center. No standing in line at the box office! No unnecessary phone calls! No disappointment at sold-out performances!

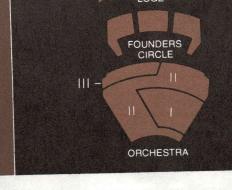
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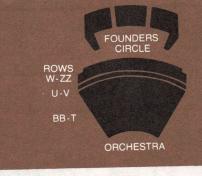
Los Angeles Philharmonic Association 135 North Grand Avenue Los Angeles, California 90012



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Master Charge. Group discounts are available for some performances. For information, call the Group Sales Department. (213) 972-7200.





Deadline for Season Ticket Orders is Friday, October 6, 1978.

### GIULINI GALA CONCERTS AND PENSION FUND CONCERT ORDER COUPON

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# SEASON

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B) the Pension Fund concert, C) Season Tickets. Mail to: Subscription Department, P.O. Box 1286, Los Angeles, CA 90028 Deadline for Season Ticket Orders is Friday, October 6, 1978. Season Tickets will NOT be mailed until After October 1, 1978.

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### 1978/79 GUEST CONDUCTORS



### LUCIANO BERIO

Luciano Berio, one of the most significant composers of our time and an internationally renowned conductor, returns to Los Angeles to lead the Philharmonic in an entertaining and stimulating program of 20th century music.



### ANDREW DAVIS

The "... spirited and exciting" (New York Post) music director of the Toronto Symphony and acclaimed guest conductor of major orchestras on both sides of the Atlantic, is back to conduct the Los Angeles Philharmonic following enthusiastically received concerts here in recent seasons.



### **ZUBIN MEHTA**

Zubin Mehta, music director of the New York Philharmonic, who guided the musical destinies of the Los Angeles Philharmonic for sixteen dramatically progressive years, returns for the first of his regular guest appearances. Los Angeles audiences will be welcoming him back for four weeks of exciting concerts at the Music Center—the scene of some of his greatest podium triumphs.



### SIMON RATTLE

Simon Rattle, the immensely gifted young British conductor of the BBC Scottish Symphony Orchestra, makes his much-anticipated American orchestral debut with the Philharmonic in January.

... a musician of wide sympathies who seems to touch no music without bringing to it the ardour and commitment of love."
(London Times)



### **CALVIN SIMMONS**

Calvin Simmons: ... on the point of making it in a big way." (New York Times)
After three years as the Los Angeles Philharmonic's Exxon-Arts Endowment conductor. Simmons is living up to this prediction: this season he will conduct in some of America's major concert halls and opera houses, including New York's Metropolitan Opera, where he makes his debut in December.



### KLAUS TENNSTEDT

Klaus Tennstedt.
the remarkable German
conductor who was
recently appointed director
of the NDR Symphony in
Hamburg, makes his Los
Angeles Philharmonic
debut conducting Bruckner
... a new, energetic
master of the German
repertory." (Stereo Review)



### MICHAEL TILSON THOMAS

Michael Tilson Thomas, one of the most dynamic and imaginative musical personalities of today, will conduct two weeks of subscription concerts: "He gets more real music out of works than any other conductor of his generation." (New York Daily News)

SERIES L

Dec. 20

Jan. 31

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# THE GIULINI GALAS!

### FOUR SPECIAL NON-SUBSCRIPTION CONCERTS!

For his historic first concerts as music director of the Los Angeles Philharmonic on Thursday, Friday, Saturday, October 26, 27, 28 at 8:30 p.m. and Sunday, October 29, at 1:30 p.m., **Carlo Maria Giulini will conduct Beethoven's Ninth Symphony (Choral)** with a quartet of eminent soloists—soprano Carol Neblett, mezzo-soprano Claudine Carlson, tenor Robert Tear, and bass Simon Estes—and the Los Angeles Master Chorale. The performance on October 29 will be telecast live by satellite to most countries in Europe, as well as within the United States.

Tickets are in great demand for these inaugural performances.

Please mail in your coupon as soon as possible.

SUBSCRIBERS: Please note you will receive the benefit of priority seating for the gala concert of your choice if you order your subscription and your gala tickets by **September 15**.

# PENSION FUND CONCERT

Emil Gilels, the superb Soviet pianist, will make his only orchestral appearance of the season on Tuesday, November 7, when he joins music director Carlo Maria Giulini in a performance of Brahms' Second Piano Concerto. The concert, which will benefit the Los Angeles Philharmonic musicians' Pension Fund, includes Weber's Overture to Der Freischütz and the Mussorgsky-Ravel Pictures at an Exhibition.

Remember that one of the many benefits you receive as a Philharmonic subscriber is priority seating for Pension Fund concerts.

GIULINI GALA CONCERTS

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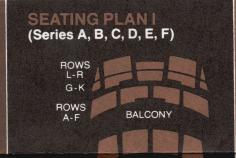
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### CARLO MARIA GIULINI

"... will bring to
Los Angeles—and the
city should find it dazzling
—a mature, romantic
viewpoint combined with
the distinctive Italian flair
for lyric drama. Like
Toscanini, Giulini always
strives for orchestral song

... a passionate flow of phrases that have been artfully shaped to produce the maximum impact on the senses." Robert C. Marsh (High Fidelity Magazine. April 1978)

"Giulini," writes Thomas Willis in *Chicago* (March 1978), "speaks a musical language that is in danger of extinction. For him a concert hall is a temple consecrated to greatness."





### SIDNEY HARTH

During his five years in the dual positions of principal concertmaster and associate conductor. Sidney Harth has become one of the most deeply respected and best loved musical figures in Los Angeles. This season, subscribers will once again be able to enjoy Mr. Harth's superlative artistry.

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# The Los Angeles Philharmonic Zubin Mehta, Music Director

Sidney Harth, Associate Conductor

Calvin Simmons, Assistant Conductor

Sponsored by the Los Angeles Philharmonic Association • Ernest Fleischmann, Executive Director

FOR IMMEDIATE RELEASE

CARLO MARIA GIULINI'S INAUGURAL SEASON AS MUSIC DIRECTOR OF LOS

ANGELES PHILHARMONIC ANNOUNCED; 1978-79 IS ORCHESTRA'S 60TH

ANNIVERSARY SEASON

Los Angeles will be a focal point of interest for the international musical community on October 26, 1978, when the renowned Italian conductor, Carlo Maria Giulini, conducts his first concert as music director of the Los Angeles Philharmonic.

To inaugurate the distinguished new musical partnership and open the Orchestra's 60th anniversary season, Giulini will conduct Beethoven's Symphony No. 9, the "Choral," in a gala concert at the Dorothy Chandler Pavilion of the Music Center that will be carried to many parts of the world via satellite television.

Before even beginning his tenure, Giulini has extended his commitment to the Philharmonic so that he will be on the Music Center podium for seven weeks of subscription concerts. In addition, in this first season he will take the Orchestra on a ten-day West Coast tour, and on a two-and-a-half-week East Coast tour. He will also conduct the Philharmonic in twelve concerts throughout Southern California and in recording sessions for Deutsche Grammophon.

During a season that will see a succession of famed artists, the Philharmonic will welcome back for four weeks Zubin Mehta, who will be making the first of his regular appearances as guest conductor of the Orchestra he brought to world stature in his 16 years as its music director.

(more)

Howe January



The season's list also includes such distinguished musicians as

Emanuel Ax, Andrew Davis, Yehudi Menuhin, Murray Perahia, Itzhak Perlman,

Rudolf Serkin, Klaus Tennstedt, Michael Tilson Thomas, Frederica Von Stade,

Krystian Zimerman, and many more.

The programming for the 1978-79 season will offer an extraordinarily wide spectrum of music -- from the grandeur of the Beethoven "Choral"

Symphony to the dramatic urgency of Shostakovich's Symphony No. 10 and the post-romantic splendor of Bruckner's Symphony No. 8 and Mahler's Symphony No. 5.

As part of the Philharmonic's commemoration of the 150th anniversary of the death of Franz Schubert (1828), six of the great composer's symphonies will be performed: Nos. 1, 2, 3 and 4, Mehta conducting; Nos. 8 and 9, Giulini conducting.

Guest conductors who will lead the Philharmonic during the season are: ANDREW DAVIS, music director and conductor of the Toronto Symphony; ZUBIN MEHTA, music director of the New York Philharmonic and musical advisor of the Israel Philharmonic; and MICHAEL TILSON THOMAS, music director and conductor of the Buffalo Philharmonic Orchestra. KLAUS TENNSTEDT, the remarkable East German conductor who is being acclaimed by critics and audiences in Europe and America and who has recently been appointed Director of the Hamburg Radio Orchestra, will make his first appearances with the Philharmonic, as will the prodigiously gifted young British conductor of the BBC Scottish Symphony Orchestra, SIMON RATTLE. The Orchestra will also be directed by its esteemed associate conductor SIDNEY HARTH.

CALVIN SIMMONS will return for a week of concerts as guest conductor after an acclaimed three-year term as the Orchestra's Exxon-Arts Endowment assistant conductor.

Continuing a practice of inviting composer/conductors to lead the Orchestra, the Philharmonic will play host to the distinguished Italian musician, LUCIANO BERIO, who has promised no less than two American premieres of his own works.

(more)

A list of soloists who will perform with the Orchestra follows.

(One asterisk indicates Philharmonic debut; two asterisks indicates

Music Center debut.)

Pianists: EMANUEL AX, February 1, 2 and 4 (Concerto to be announced);

YEFIM BRONFMAN, March 15, 16 and 18 (Beethoven Piano Concerto No. 3); \*ANTHONY

DI BONAVENTURA ("A pianist of power and prodigious technique, one to be heard

and admired many times...an intense musical experience." - Baltimore Sum),

January 25, 26, 27 and 28 (Berio "Points on the Curve to Find"); \*\*CHRISTOPH

ESCHENBACH, April 12, 13, 14 and 15 (Beethoven Piano Concerto No. 5); \*\*ZOLTAN

KOCSIS, March 21, 22, 23 and 25 (Stravinsky Concerto for Piano and Winds);

MURRAY PERAHIA, December 14, 15 and 17 (Beethoven Piano Concerto No. 1);

PETER SERKIN, January 11, 12 and 14 (Ravel Piano Concerto in G); RUDOLF

SERKIN, April 18, 19, 20 and 22 (A Mozart Piano Concerto); and \*KRYSTIAN

ZIMERMAN (the young Polish winner of the 1975 Chopin International Piano

Competition in Warsaw, who has been "winning all hearts" -- London Times),

November 9, 10 and 12 (Chopin Piano Concerto No. 1 - Nov. 9 and 10, Chopin

Piano Concerto No. 2 and Krakowiak - Nov. 12).

Violinists: GLENN DICTEROW, February 15, 16 and 18 (Prokofieff
Violin Concerto No. 2); SIDNEY HARTH, December 20, 21, 22 and 24 (Bruch
Violin Concerto No. 1); GIDON KREMER, March 29, 30 and April 1 (A Mozart
Violin Concerto); YEHUDI MENUHIN, January 4, 5, 6 and 7 (Beethoven Violin
Concerto); ITZHAK PERLMAN, February 28, March 1, 2 and 4 (Tchaikovsky
Violin Concerto); \*\*VLADIMIR SPIVAKOV, January 18, 19 and 21 (Mozart
Violin Concerto in A).

Cellist: RONALD LEONARD, January 25, 26, 27, 28 and 31 (Concerto to be announced).

Clarinetist: MICHELE ZUKOVSKY, February 8, 9, 10 and 11 (Corigliano Clarinet Concerto).

Singers: \*\*CAROL NEBLETT, CLAUDINE CARLSON, and SIMON ESTES,
October 26, 27, 28 and 29 (Beethoven Ninth Symphony); and FREDERICA VON
STADE, April 26, 27 and 29 (Ravel's "Sheherazade").

\*\*\*\*\*

FRIDAY PRE-CONCERT EVENTS (7:00 to 7:45 p.m.), successfully introduced six years ago, as well as the old-established FRIDAY NOONTIME SYMPHONY PREVIEWS (12 noon to 12:45 p.m.), will again be offered free to those attending the Friday concerts.

SERIES TICKETS: Applications for season subscriptions will be accepted by mail. To receive a winter season brochure write to: Philharmonic Brochure, 135 No. Grand Ave., Room 406, Los Angeles 90012, or call (213) 972-7211.

HALF-PRICE STUDENT SUBSCRIPTIONS will be available in most seating locations for the Wednesday through Saturday series. SINGLE STUDENT TICKETS, at \$3.00 each, when available, can again be purchased 90 minutes before a concert.

SENIOR CITIZENS' TICKETS for the FRIDAY MATINEE CONCERTS ONLY will be available, as in the past, in two manners: Advance tickets, at \$3.00 each, will go on sale two weeks before each Friday Matinee Concert and may be purchased at the Philharmonic Box Office; special \$1.50 tickets, when available, will go on sale at 10 a.m. the day of the matinee. Identification is required.

### October 26, 27, 28 & 29

CARLO MARIA GIULINI, Conducting CAROL NEBLETT, Soprano CLAUDINE CARLSON, Mezzo SIMON ESTES, Bass-baritone LOS ANGELES MASTER CHORALE

Beethoven: Overture, "Egmont"

Beethoven: Symphony No. 9 ("Choral")

### November 1, 2, 3 & 5

CARLO MARIA GIULINI, Conducting

Schubert: Symphony No. 8 ("Unfinished") Schubert: Symphony No. 9 ("The Great")

### November 9, 10 & 12

CARLO MARIA GIULINI, Conducting

KRYSTIAN ZIMERMAN, Pianist

Webern: Passacaglia, Op. 1

Chopin: Piano Concerto No. 1 (Nov. 9 & 10)

Chopin: Piano Concerto No. 2 (Nov. 12) Chopin: "Krakowiak" (Nov. 12)

Dvorak: Symphony No. 9 ("New World")

### December 14, 15 & 17

MICHAEL TILSON THOMAS, Guest Conductor

MURRAY PERAHIA, Pianist

Prokofieff: Suite, "Love of Three Oranges"

Beethoven: Piano Concerto No. 1 Prokofieff: "Scythian" Suite

### December 20, 21, 22 & 24

MICHAEL TILSON THOMAS, Guest Conductor

SIDNEY HARTH, Violinist

Prokofieff: Suite, "Love of Three Oranges" (Dec. 20)

Respighi: "Fountains of Rome" (Dec. 21, 22 & 24)

Bruch: Violin Concerto

Tchaikovsky: Manfred Symphony

### January 4, 5, 6 & 7

SIMON RATTLE, Guest Conductor

YEHUDI MENUHIN, Violinist

Janacek: Prelude, "The Storm"
Beethoven: Violin Concerto
Shostakovich: Symphony No. 10

### January 11, 12 & 14

SIMON RATTLE, Guest Conductor

PETER SERKIN, Pianist

Haydn: Symphony No. 60 Ravel: Piano Concerto in G Elgar: Enigma Variations

### January 18, 19 & 21

SIDNEY HARTH, Conducting VLADIMIR SPIVAKOV, Violinist

Stravinsky: Symphony in Three Movements

Mozart: Violin Concerto in A

Dvorak: Symphony No. 8

### January 25, 26, 27 & 28

LUCIANO BERIO, Guest Conductor RONALD LEONARD, Cellist ANTHONY DI BONAVENTURA, Pianist

Program includes:

Berio: "Points on the Curve to Find" (U.S. premiere) Berio: "In Ritorno degli Snovidenia" (U.S. premiere)

### February 1, 2, & 4

CALVIN SIMMONS, Guest Conductor EMANUEL AX, Pianist Program to be announced

### February 8, 9, 10 & 11

ZUBIN MEHTA, Guest Conductor MICHELE ZUKOVSKY, Clarinetist Schubert: Symphony No. 1

Corigliano: Clarinet Concerto Strauss: "Also Sprach Zarathustra"

### February 15, 16 & 18

ZUBIN MEHTA, Guest Conductor GLENN DICTEROW, Violinist

Schubert: Symphony No. 2

Prokofieff: Violin Concerto No. 2

Tchaikovsky: Symphony No. 6 ("Pathetique")

### February 22, 23 & 25

ZUBIN MEHTA, Guest Conductor Schubert: Symphony No. 3 Mahler: Symphony No. 5

### February 28

ZUBIN MEHTA, Guest Conductor ITZHAK PERLMAN, Violinist

Beethoven: Overture, "Coriolan" Schubert: Symphony No. 4 ("Tragic") Tchaikovsky: Violin Concerto

### March 1, 2 & 4

ZUBIN MEHTA, Guest Conductor ITZHAK PERLMAN, Violinist

Schubert: Symphony No. 4 ("Tragic")

Boulez: New Work

Tchaikovsky: Violin Concerto

### March 8, 9 & 11

KLAUS TENNSTEDT, Guest Conductor Bruckner: Symphony No. 8

### March 15, 16 & 18

SIDNEY HARTH, Conducting YEFIM BRONFMAN, Pianist

Delius: Paris ("Song of a Great City")
Beethoven: Piano Concerto No. 3
Schumann: Symphony No. 3 ("Rhenish")

(more)

### March 21, 22, 23 & 25

ANDREW DAVIS, Guest Conductor

ZOLTAN KOCSIS, Pianist

Beethoven: Symphony No. 6 ("Pastoral") Stravinsky: Concerto for Piano and Winds

Stravinsky: Suite, "The Firebird"

### March 29, 30 & April 1

CARLO MARIA GIULINI, Conducting

GIDON KREMER, Violinist

Mozart: Symphony No. 35 ("Haffner")

Mozart: A violin concerto

Mozart: Symphony No. 36 ("Linz")

### April 12, 13, 14 & 15

CARLO MARIA GIULINI, Conducting CHRISTOPH ESCHENBACH, Pianist

Weber: Overture, "Der Freischuetz" Hindemith: Symphony, "Mathis der Maler"

Beethoven: Piano Concerto No. 5

### April 18, 19, 20 & 22

CARLO MARIA GIULINI, Conducting

RUDOLF SERKIN, Pianist

Program includes:

Mozart: A piano concerto

Beethoven: Symphony No. 3 ("Eroica")

### April 26, 27 & 29

CARLO MARIA GIULINI, Conducting

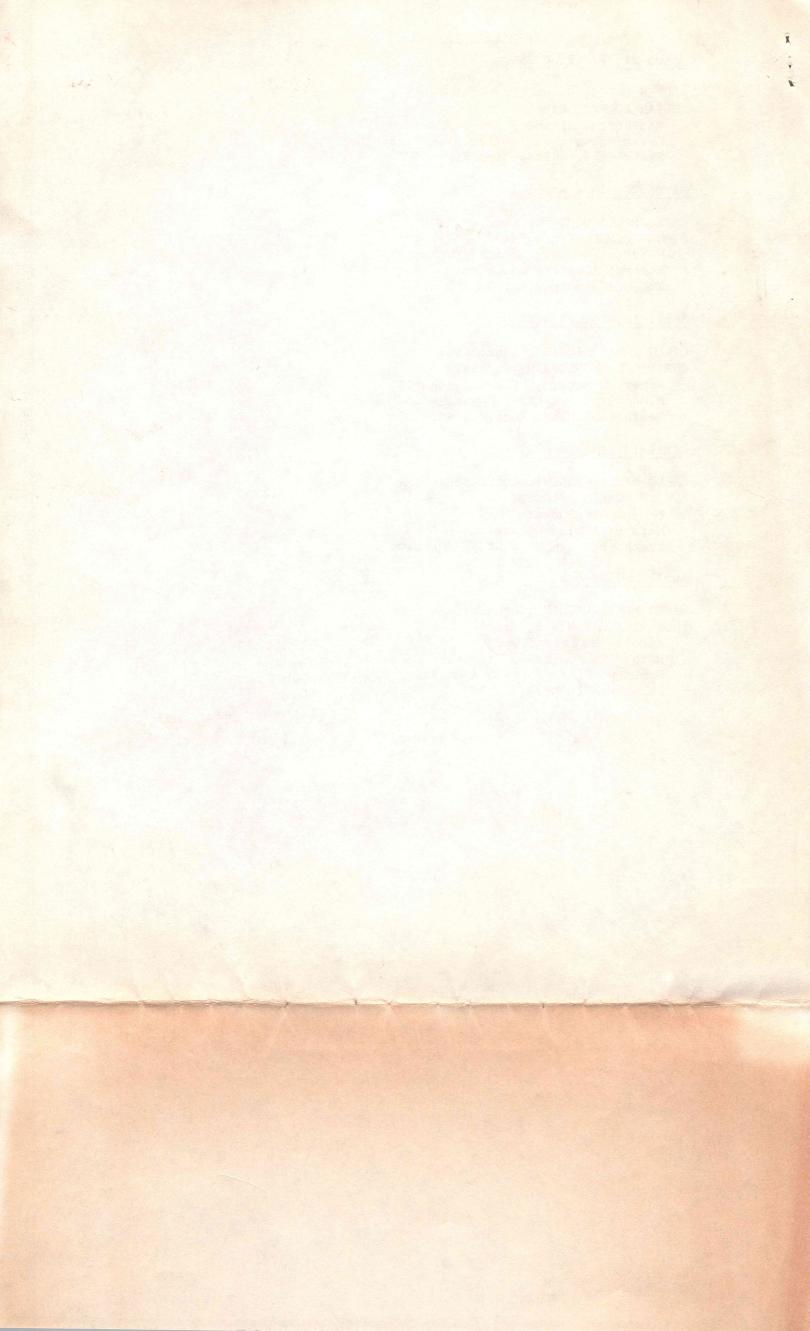
FREDERICA VON STADE, Mezzo

Ravel: "Ma Mere L'Oye" Ravel: "Sheherazade"

Debussy: "L'Apres-Midi d'un Faune"

Debussy: "La Mer"

######## (41178)



### musician of the month:

## CARLO MARIA GIULINI

HAVE NO AMBITIONS—except the greatest one of all, which is to make music." Carlo Maria Giulini laughs quietly. After all, an ambition to make music has done in many weaker men. "The point is not for me to say that I am the music director of an orchestra. That's not what I'm looking for. I'm out of the hurry, the climb." The conductor's pale, long, expressive fingers pretend to scurry up a ladder, but, as he says, the constant climb of jet-set musicmaking is not for him. "I don't believe in the absolute value of success. I'm happy when I'm successful-everybody isbut for me this is not the goal." The early days of March were hard ones for Giulini. He made his American debut with the Chicago Symphony in 1955; twenty-three years and more than two hundred concerts later, he was saying good-by to that orchestra, at least for the time being, leaving musicians whom he'd come to love, and who love him.

This month, the tall, lean, sixty-four-year-old Italian will succeed the younger, more blatantly charismatic Zubin Mehta as music director of the Los Angeles Philharmonic. It's something he never thought he'd do.

"As I knew the American situation, it was not possible that I would take over an orchestra in this country," he explained. "American music directors have to do too many concerts—what is the minimum for them

is the maximum for me. They have to be involved in organization that has nothing to do with the music. And they are expected to participate so intensely in the social life of the community. I could not go along with any of these things. They are not for me." Giulini has probably turned down more job offers than most conductors even dream of.

But, he points out, "life is made by cycles," and "circumstances" changed his mind. Ernest Fleischmann, the executive director of the Los Angeles Philharmonic, made him the proverbial offer he couldn't refuse. "Fleischmann came to see me with a kind of white paper," which was very realistic. In Los Angeles, I won't have to conduct too much—I'll do eight programs a year, recordings and tours, and they'll be spread out, so I'll have time to relax between. I'll be free of all the administrative duties that don't have anything to do with music. And I'll have my privacy, my life as a human being."

That life in Los Angeles will center around a rented house in Bel Air; Giulini says it is "a beautiful, not too big house, with a little garden and a pool, at the end of a small, quiet street." There, Marcella Giulini, who has what she calls a "psychological block against English," will cook relaxed suppers, the three grown Giulini sons will be able to visit, and a few friends will be enter-

HIGH FIDELITY / musical america



tained. "I am not a social man," Giulini emphasizes in his soft, melodious voice. "It's impossible to have one thousand close friends."

How long he'll retreat into this small-for-Bel Air house remains to be seen. Giulini has a three-year contract in Los Angeles but, like all his agreements, it has a clause that gives him the option to leave if and when he sees fit. "We will see how long," he says. He expects that it will take him no more than two years to "get a face on the Los Angeles orchestra, to give it a recognizable personality. Without that, my presence is for nothing," he says. So far, he's sure only that the California administration has fully accepted the conditions he set, and that the orchestra he is taking over is made up of "mature, serious people, sensitive to artistic and human conditions. They give me joy."

Giulini's last orchestra, the Vienna Symphony, did not give him joy, and he left before the end of his three-year contract. He is quick to point out that the relationship is still friendly; that orchestra is one of the five or six he will continue to conduct in Europe. But it's easy to tell that Giulini didn't find the kind of collaboration he wants in Vienna. "What I want is collaboration in the original sense, working together," he says. "I know exactly what I am looking for. I want to give my orchestra that spirit of working together, a feeling of

great mutual respect. I know how difficult it is to play in an orchestra—I did it. You sit there in the oboe section or the viola section and you wait until your big moment comes, you wait, and then you have to sing out, to say everything in three bars. It is very difficult work."

Giulini's career began as a viola player in the Augusteo Orchestra of Rome, where he played under Walter, Furtwängler, Klemperer, and Richard Strauss. Those days still mean a lot to him. "I was a very good viola player, you know. But now I can't accept not to play so well, so I have stopped. That's a great nostalgia for me. There were movements then that belonged to life—opening the case, taking out the bow, tightening the hai:s, lifting out the viola. But one day they suddenly seemed strange. The bow was no longer a piece of my arm, so I put it away. But still it is in my blood, like love for a mother and father."

New movements took over Giulini's life, and by 1946 he was principal conductor of the Rome Radio Orchestra. He moved on to the Orchestra of Radio Milan, La Scala, the Rome Opera, Covent Garden, and an international career built equally on symphonic and opera conducting.

Over the years, he developed something of which he is very proud. "I have the sense of proportion," he says. "I am a conductor, a musician, a human being. But one man is one man, and the life of an orchestra is completely different, much more important than the life of one person." Giulini will begin to develop the future of the Los Angeles Philharmonic with no less a challenge than Beethoven's Ninth Symphony on October 26 in the Dorothy Chandler Pavilion of the Music Center. "The Ninth has everything," the conductor explains. "It is the bridge of possibility for an orchestra, with expressivity, fantasy, and even virtuosity."

The new music director will have had ten or twelve rehearsals with the Los Angeles musicians even before the opening, "for the character," he explains, "not just for the concert." Then, throughout his tenure, he'll have as much rehearsal time as he wants. "I do not want to overrehearse, but I must have the time to work on Mozart, on chamber music, and on the different styles."

Giulini's first season in Los Angeles will be broken into two periods, one extending from mid-October until the end of November, and the second from mid-April until the end of May. His programs for 1978-79 go from the Beethoven to the Stravinsky Octet by way of Debussy and Ravel, Mozart and Haydn, Schubert and, perhaps, Hindemith. By next spring, Giulini expects to see a "new face" on the Los Angeles Philharmonic. He will have given his musicians "the results of one life dedicated to music," and, to this end, he is "happy to dedicate a great part of my time."

A great part of his time, but not all of it. Giulini will keep his life for himself. "I take the problems of the music and the life seriously," he says, and in this new cycle of his life he will look for "good friends and a warm feeling."

KAREN MONSON

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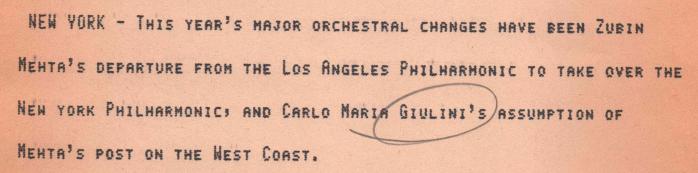
ARTS-CONDUCTORS

(NEWHOUSE 004)

ARTS COLUMN: SUGGESTED FOR NEEKEND USE

BY BYRON BELT

NEWHOUSE NEWS SERVICE

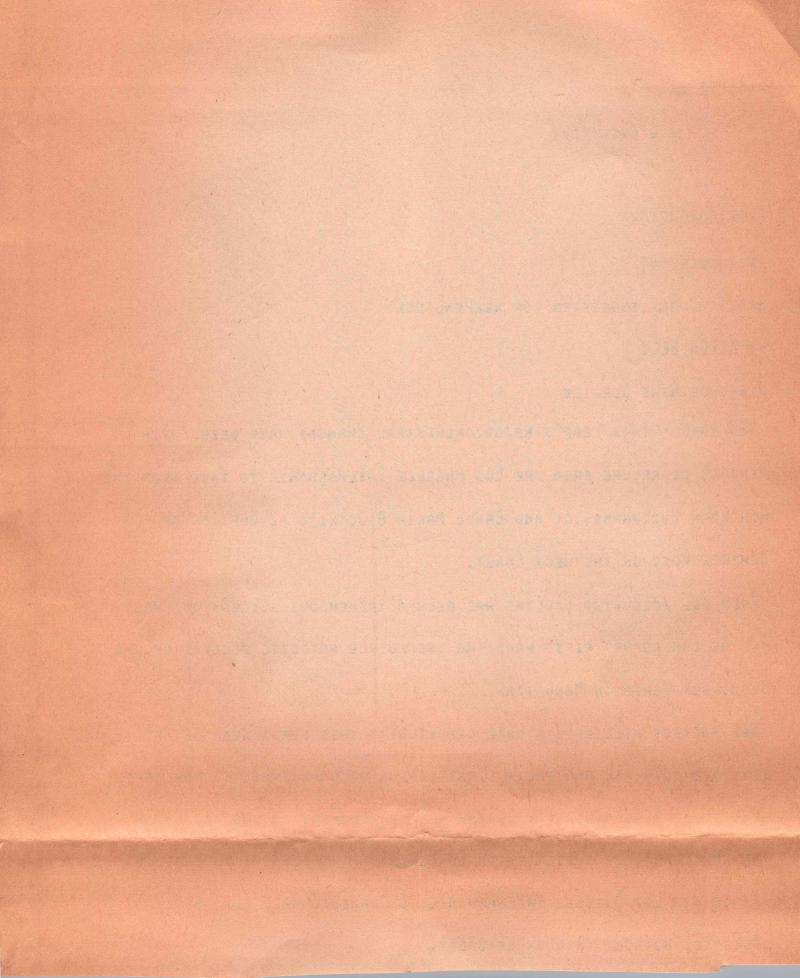


FROM ALL ACCOUNTS; GIULINI HAS BEEN A TREMENDOUS SUCCESS OUT WEST.

AND WE CAN REPORT FIRST-HAND THE INCREDIBLE ARTISTIC SUCCESS OF THE

GLAMOROUS MENTA IN MANHATTAN.

NEW YORKERS WILL HAVE A RARE OPPORTUNITY THIS FIRST NEEK OF MAY TO EVALUATE BOTH MEN AND THEIR FIRST-SEASON ACCOMPLISHMENTS; FOR MENTA WILL BE LEADING SCHUBERT; BARTOK AND TCHAIKOVSKY IN THE FINAL NEW YORK PHILHARMONIC SUBSCRIPTION CONCERTS OF THE SEASON; AND GIULINI BRINGS HIS LOS ANGELES PHILHARMONIC TO CARNEGIE HALL FOR THREE CONCERTS THURSDAY THROUGH SATURDAY.



GIULINI'S PROGRAMS WILL BE THE BEETHOVEN NINTH SYMPHONY; WHICH WAS
THE WORK SELECTED FOR HIS L.A. DEBUT (A PROGRAM TELEVISED TO THE
WORLD VIA SATELLITE); A RAVEL-DEBUSSY CONCERT; AND A FINAL PROGRAM
DEVOTED TO MOZART'S "HAFFNER" SYMPHONY; HINDEMITH'S "MATHIS DER
MALER" AND THE BEETHOVEN "EROICA."

THE STRIKINGLY HANDSOME AND ELEGANT GIULINI HAS RECEIVED ALMOST UNIVERSALLY ECSTATIC REVIEWS SINCE MOVING TO LOS ANGELES FROM HIS POST AS PRINCIPAL GUEST CONDUCTOR OF GEORG SOLTI'S CHICAGO SYMPHONY.

WINDY CITY REVIEWS HAD TENDED TOWARD THE WORSHIPFUL AS WELL; WITH REPORTS OF THE "RARE SPIRITUAL" QUALITY OF HANY OF THE MAESTRO'S PERFORMANCES.

THERE IS NO DOUBT THAT GIULINI IS ONE OF TODAY'S SUPREME CONDUCTORS,
BUT HIS PRESS IS PERHAPS AHEAD OF HIS ACCOMPLISHMENTS. HIS
HIGHLY-ACCLAIMED CHICAGO SYMPHONY RECORDING OF SCHUBERT'S ''TRAGIC''
SYMPHONY RECENTLY WAS REVIEWED ON THE NATIONALLY SYNDICATED RADIO
PROGRAM ''FIRST HEARING'' BY MARTIN BOOKSPAN, EDHARD DOUNES AND THIS
WRITER. WITHOUT A HINT AS TO WHOM THE RECORDING WAS BY, ALL THREE OF
US FOUND THE PERFORMANCE SINGULARLY HEAVY-HANDED AND DULL.

ONE AWAITS THE ARRIVAL OF THE DISTINGUISHED ITALIAN AND HIS SUN-DRENCHED ENSEMBLE JUST AS ONE AWAITED THE ARRIVAL OF MEHTA - WITH A TOUCH OF SKEPTICISM, BUT WITH HOPE.

HAPPILY FOR NEW YORK, THE HOPES FOR MEHTA LARGELY HAVE BEEN FULFILLED. THE MAESTRO SEEMS TO HAVE NON THE ORCHESTRA; MOST OF THE AUDIENCES AND A LARGE PORTION OF THE PRESS THROUGH CONCERTS OF SERIOUS CONTENT SUPERBLY CONDUCTED AND BRILLIANTLY PERFORMED.

MEHTA STILL WALKS OUT WITH AN ARROGANT NONCHALANCE THAT DARES

AUDIENCES TO ACCEPT HIM; AND HE IS MORE RUDE IN SHOWING UP LATE FOR ALMOST EVERY CONCERT WE HAVE ATTENDED. SUCH EGOISTIC NONSENSE WOULD BE TOTALLY INEXCUSABLE WERE THE MUSICAL RESULTS NOT SO HIGH; BUT EVEN THEN SUCH RUDENESS DISPLAYS A CERTAIN LACK OF MATURITY IN A MAN ALREADY GREATLY CHANGED FROM HIS EARLY DAYS.

MUSICALLY: MEHTA'S FINEST ACHIEVEMENT HAS BEEN A SCHUBERT FESTIVAL

THAT ENCOMPASSED ALL THE SYMPHONICS AND VARIOUS CHORAL HORKS. EACH 
INCLUDING THE MONUMENTAL "GREAT" C MAJOR SYMPHONY - HAS BEEN A RARE

ACCOMPLISHMENT: REFLECTING SENSITIVITY AND POETRY ON THE HIGHEST

POSSIBLE LEVEL.

GIULINI HAD A DIFFICULT TASK SUCCEEDING THE DYNAMIC MEHTA. THE
LATTER'S NEW YORK SUCCESS PERHAPS HAS MORE EXPECTED. WHILE THIS
HRITER HAS AND IS A DEVOTED ADMIRER OF PIERRE BOULEZ; THE FORMER
PHILHARMONIC MUSIC DIRECTOR HAS ANYTHING BUT A CROND-PLEASER. HIS
MUSICIANSHIP AND PROGRAMS HERE OF UNFAILING TASTE AND STIMULATION;
BOTH OF WHICH ARE MISSED HONEVER SUCCESSFULLY MEHTA HAS TAKEN COMMAND.

ORCHESTRAS AND CONDUCTORS FREQUENTLY ENJOY A HONEYHOON PERIOD; BUT
IT APPEARS THAT LOS ANGELES AND NEW YORK SHOULD BE HAPPY FOR SEASONS
TO COME WITH THEIR POPULAR; SUPER-STAR MAESTRI.

JG ENE BELT

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# DATEBOOK

# Giulini's Honeymoon With L.A. Philharmonic

By Robert Commanday

A revealing experience of that much-acclaimed phenomenon, Carlo Maria Giulini, was afforded as he conducted his Los Angeles Philharmonic in the San Jose Performing Arts auditorium Wednesday.

Giulini's style is distinctive, his music-making striking, with the orchestra already being shaped by this new force. The honeymoon is in the rosy dawn stage.

A specialist in a narrow repertory, the world-famous maestro, 64, offered an unadventurous program of the familiar, "Der Freischuetz" Overture, Schubert's Eighth Symphony ("Unfinished") and Beethoven's Third Symphony ("Eroica").

The Weber and Schubert showed Giulini as a post-romanticist. Using a full orchestra with doubled winds, he worked from breath-level pianissimos, with consequent underlying depth of tone, to achieve ideal mysterious drama in "Der Freischuetz."

With Giulini, every note counts, every living note implies direction in the dynamics, to the detail of tiny pressure swells. Their attacks are often clarinet-like, soft and out-of-nowheres, or alternatively knife-like.

This is not mere miniaturism. On the larger scale, Giulini couples this dynamic hyper-sensitivity with rubato, which is used selectively to highlight important events. In the Schubert "Unfinished," he reserved this added expressivity for key transitions.

Meanwhile, expressive particulars were wondrous, even to the inner detail of graduated diminuendo in the syncopated figures. Melody played by sections and by solo principals was enchanting.

In Beethoven's "Eroica," this quality was sustained, but fortunately not the mannering, which had not quite escaped the constant danger of calling undue attention to itself. His Beethoven was a classical conception, imaginative



in certain ways, not stretched or exploited for effect, beautiful but sometimes regular, predictable and then ambulant.

The Funeral March was not of one piece, it was impressive in certain episodes, without realizing the eloquence and enormity of the totality. Carefully, Giulini triggered the spring that launched the Scherzo on a light course.

It was the finale that caught on, the

Carlo Maria Giulini: every note counts; each implies direction in the dynamics joy of the joke in the subject, its exploration and fulfillment in affectionate recall and dashing round-up.

In its playing, the Los Angeles Philharmonic evidently relishes this new style. The string sections are becoming marvelously disciplined. The musicians are listening to the ensemble, balance, and playing with individual dedication. Giulini demands, even relies on this response, never fussing with obvious cues or playing detail, always addressing the main idea.

With his long arms swinging out low from his sides for the big, steady passages, or with his hands high in plastic but minute motion for the delicate moments, they must come to him and sense his signal and his European-style afterbeat.

I have reservations about the long run, after this splendid orchestra is still more beautifully his instrument. There's something about Giulini's mannered approach to the detail in the symphonic masterpieces, the focus on polish, an overrehearsing that does not let the music come out fully.

Symphony Association Discusses Its Financial Health





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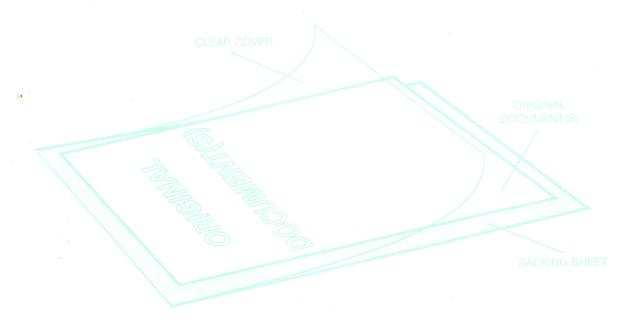
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# How Giulini Made an Orchestra His Own

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#### By DONAL HENAHAN

t first glance, it looks all wrong. Carlo Maria Giulini as music director in Los Angeles? An improbable match: Mr. Giulini, the famously civilized and unpretentious conductor, wed to the mythic city of celluloid and silicone, the plastic land where even the lies have to be made up out of whole polyester. And yet, at Carnegie Hall this Thursday night when Mr. Giulini visits New York, he will be at the head of the Los Angeles Philharmonic, which he took over this season when Zubin Mehta moved to the New York Philharmonic.

On second glance, the Giulini/Los Angeles matchup looks even more implausible. For one thing, he is on record as deploring the heavy work load that most American orchestras demand of their music directors. The Los Angeles Philharmonic's canny executive director, Ernest Fleishmann, was able to seduce him with a limited schedule this season: Mr. Giulini took on just eight programs, spread out over about 15 weeks, for a total of 56 concerts, including short runout trips and touring. But consider the schedule he has agreed to conduct next season: 25 weeks and a total of 90 concerts. That matches the most concerts that Zubin Mehta conducted in the years when he was the Los Angeles music director before coming to head the New York Philhar-

On a recent stopover in New York, Mr. Giulini explained in his soft-voiced, undogmatic way just why a modest schedule has been so important to him in the past. "As you know, I don't like to conduct very much, although this winter was very full. In Europe I conducted eight orchestras. Next season I will not conduct at all in Europe. I have never been in a hurry. I have time. I do not push."

Now, however, his attitude toward musical directorship, American-style, Continued on Page 23





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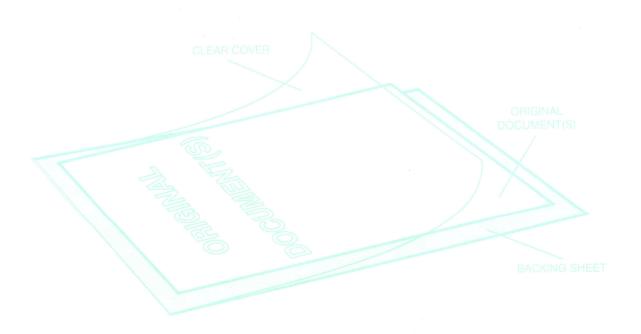
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Continued from Page 1

seems to have undergone a distinct change. Other places, other mores. According to Mr. Fleishmann, Mr. Giulini simply has discovered that "he likes it here." The conductor and his wife Marcella have found a house in Hollywood not far from the Hollywood Bowl and, says Mr. Fleishman, they are "thriving in the sun, with their pool."

This season the new music director's first task was to establish rapport with the Los Angeles musicians and put his individual stamp on an orchestra that was shaped and polished by Mr. Mehta and reflected the Indian conductor's considerably brasher musical style. Mr. Giulini says he did not find that an overwhelming challenge: "A conductor, if he is really a conductor, needs only one week to put his sign on an or-chestra. Maybe less than a week. Everywhere, orchestras play as I wish, even in such a short time. Musicians are one body, we are all together. I do not like to feel myself a conductor. I came up as a string player, a violist, in quartets and in orchestras, and the good feeling I get is when I have the in-timate feeling that I am a musician among musicians. If I could I would like to sit in the orchestra to conduct, but this is not possible. In Los Angeles, had the feeling, so strong a feeling, that we were making music together from the very first days."

It is this idealistic, colleaguely attitude as well as his talent that seems to captivate orchestra musicians wherever Mr. Gillini goes. Even hardened players, the stories have it, come to regard him as a sort of musical saint, as San Carlo of the Symphony. Some have been reported to weep when he left them for another post. Romantic eyewash? Perhaps. But it is beyond dispute that the New York Philharmonic once stood en masse to applaud him after he conducted Mahler's Ninth Symphony as a guest. It also cannot be

denied that he remained on uncommonly fond terms with the Chicago Symphony throughout the 23-year period he spent as its guest conductor, and that he was regarded almost reverently by audiences and critics in a city not famous for treating conductors gently.

tly.

The story of how Mr. Giulini first went to Chicago seems bizarre, even to him. "It was very mysterious, how Fritz Reiner chose me. I met him once, just after the war, when he came to Rome to conduct the Augusteo Orchestra in which I was a viola player. It was the only time I saw Mr. Fritz Reiner before I was invited to Chicago to guest conduct his orchestra. Maybe he had heard a recording or something on the radio? I don't know. But he wrote and said, I invite you to come for three weeks. If you are happy, come back. In all the time I was going to Chicago I never saw Reiner once. Then, after about eight years, one day I am in Vienna to conduct the Verdi Requiem. In the lobby I see a gentleman and a lady and I say, I know this man. I went to him and said you are Fritz Reiner and I want to say I will never forget your wonderful gesture in inviting me. For one-and-a-half minutes I saw him, then never again. But in all the time I was going to Chicago, there never were any problems. He left the choice of programs up to me. In fact, the only thing to be said against Fritz Reiner was that he didn't take his orchestra on tour to let the world know how great it was. Outside Chicago, it was famous only in

Interestingly, the other important conductor to promote Mr. Gillini's Career was Toscanini, a man possibly even harder to please than Fritz Reiner. Neither, so far as Mr. Gillini knows, ever saw him conduct. Toscanini did hear a Gillini performance on the Italian radio of Haydn's opera "Il Mondo della Luna" and invited the 31-year-old musician to his home. "Toscanini said to me, 'I don't know this

opera, but your tempi were exactly right.' Typical, no?"

For much of his career, in fact, Mr. Giulini was regarded preeminently as an opera man. He was made music director of La Scala in 1951 and ran Italy's greatest house for five years, going from there to Covent Garden and other leading European houses. In the mid-60's, however, he almost died of peritonitis and thereafter cut back severely on opera work, concentrating instead on orchestral work and recording. Would he ever go back to the opera house — to the Metropolitan, for example? "It could happen if conditions were right, but I would not go again in the ordinary rhythm of the opera house. I was spoiled at La Scala. I come

#### 'I am always in a big fe for rehearsal, because me is a great event.'

from this tradition, you see, where the conductor has responsibility for the shoes of the last chorister, the costumes, the movements of the hands. The real director of an opera, the régisseur, the one who really shapes the character, the interpretation, the movements — it is the composer. The director must serve the composer. Once, in 'Don Giovanni,' there is a tenor doing some director's business behind the back of the Donna Anna while she sings. I stop and say to him, isn't Mozart enough? He says, but nothing is happening there. No, I say, only the music of Mozart is happening there."

When Mr. Giulini fixes you with his pale blue eyes, it is easy to understand his persuasive powers. But it is not simply the blue eyes, the cultivated voice or the Roman-nosed handsomeness that enchants musicians. Here is a man who is able to coax great performances





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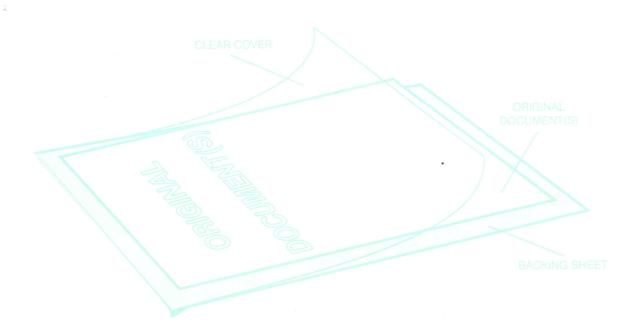
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Photographs by Tony Esparz

out of an orchestra without fuss or histrionics, but with a kind of gentle persuasiveness that reminds older concertgoers of such beloved artists as Bruno Walter and Pierre Monteux. There may be no conductor now active who stands a clearer chance than Mr. Giulini of being propelled into the company of such anointed masters, whether he seeks such elevation or not. For, despite what the publicity mills would have us believe, we do not actually live in a time overflowing with Jovian conductors. Although there are plenty of terribly busy conductors, not more than two or three command anything like the fanatical admiration once granted to Toscanini, Furtwängler, Klemperer, Stokowski, Reiner, Szell,

#### r, even nusic for

Walter, Monteux or Beecham, to pick a few names from the scroll of bygone heroes.

Among musicians, Mr. Giulini has ong been one of the more ungrudgingly admired of conductors, so the Los Angeles management was widely credited with having made a master stroke in uring away the ascetically slender talian from his comparatively careree life as as an idolized international quest. Inevitably, perhaps, he was ardly settled in his new home than umors began to seep around the music vorld that he was unhappy and might oon decide to decamp. Responsible arties in Los Angeles say they find his not at all credible. For the most art, Mr. Giulini's concerts have been cstatically received by the public and ne critics, though a few murmurs of rotest have been raised about the posbility that acolytes and publicity peoe will elevate Mr. Giulini to sainthood

prematurely. Canonization in a hero's lifetime can be perilous, certainly. Perhaps you remember the story of how Aristides, the virtuous Athenian statesman and general, was sent into exile because the public simply got tired of hearing him called Aristides the Just.

That any cautionary murmurs against hero worship have been heard so soon in Mr. Giulini's Los Angeles career makes it obvious that this conductor is someone out of the ordinary.
Throughout his career, people have pressed engagements on him. Celebrity has hounded him and hunted him out, while so many of his colleagues have exhausted themselves jetting around the world in hopes of catching up with the bitch goddess. Now, for a while at least, he will try settling down in the California sun, by a Hollywood pool, but Mr. Giulini is not likely to lose sight of what he has long regarded as the dangers lurking in the overly strenuous life. He is firm on this point: "You have to defend yourself against too much work."

What with the heavy work load that all major symphony orchestras face, however, musicians find it especially difficult to avoid the grip of boredom and routine. Mr. Giulini feels he must fight against the acceptance of routine, even if it means antagonizing certain players. "Why, I want to know, do not all musicians have respect for their work? Why don't they appreciate enough that this is their work in life? We must everybody work, we have to work to have the right to be in society, to be part of it. There are many people, most people, who have to work in bad conditions all over the world — in hospitals, in heat, in cold, under the ground. But musicians are in a beautiful hall, and they sit, and they have Mozart. Why is it they don't appreciate this? They should start every day with the appreciation that their life is a worker's life. It is necessary to remember." Mr. Giulini realizes, of course, that it is easier to remember this if you are a celebrated conductor able to work

as much or as little as you please than if you are a back-stand musician caught on the modern symphony or chestra's year-around treadmill.

Still, Mr. Giulini insists on keeping his eye on the gleam. He seems to have little use for workaday pragmatism. "Two words I hate: routine and good. Good should be taken from our vocabulary. At the moment you are satisfied with good, you are finished. I do not adcept good." And it his belief that only by severely limiting his own work load can he, at least, keep his love of music alive and fresh. "All the time, remember, we are having to do with great men, geniuses. Mozart, Beethoven, Bach. And we are small men. I don't ever forget this. I make millions of mistakes, there are millions of defects in me, but not this. It is part of my nature."

But is it really possible to keep this fresh attitude, to avoid the squirrel cage of routine? "I always say that one day I should go to a rehearsal don't say to a concert, even - without my heart making like this [a flutter of a hand over the chest] then I just stop. This in fact happened to me once when I was a very young conductor. I was working very hard, I couldn't refuse anything. I was in the conductor's room before a concert and a friend of mine another conductor, asked me if I we nervous. I said no, not a bit. I did th concert and afterward had a nervou breakdown and had to stop conducting for four months. No, I am always in big fear, even for the rehearsal, be cause music is for me a great event.'

No matter how formidable the dail problems of orchestral life might seem Mr. Giulini feels confident of his abiling to bring musicians around to his way of thinking and feeling about music. And that is? "Music is a mystery, because a doesn't exist, in a sense. Everything in the score is relative. We know that two is twice one, but we don't know what one is. That is why it is always a new mystery, the fantastic mystery of the sounds."





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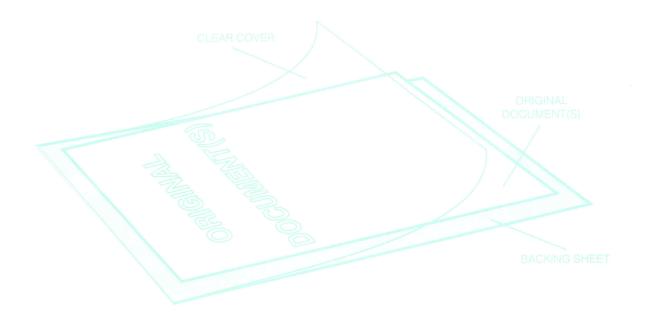
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Reorder Number 099DC



February 15, 1980

Mrs. Marcella Giulini 2230 Mara Villa Los Angeles, CA 90068

Dear Signora Giulini:

Welcome back to the land of the plastic lotus!

I suspect you already have this photograph. Perhaps you don't even want it. But I thought of you when I found it in my files, and am passing it on, with my very best wishes, just in case.

Sincerely,

Martin Bernheimer Music Critic

MB:saj Enclosure





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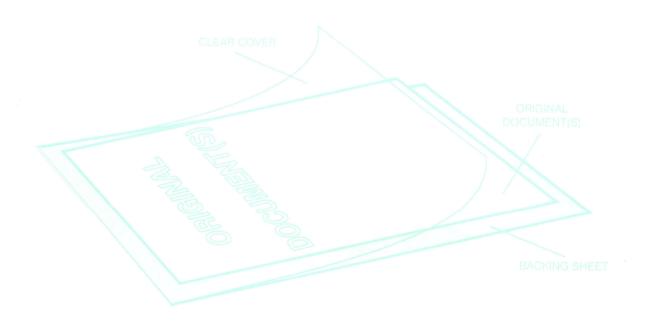
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#### New Yorker, May 21/79

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off best; the group rose to the challenge of the strong clashes and crossaccents.

HE choral singing of the Temple University Choir was just about the most accomplished feature of the Beethoven Ninth that, preceded by the "Egmont" Overture, formed the first of three concerts given by the Los Angeles Philharmonic in Carnegie Hall this month. The orchestra is touring with its new music director, Carlo Maria Giulini, Although Giulini came to prominence, as a Verdi conductor—at Covent Garden's new productions of "Don Carlos," "Falstaff," "Il Trovatore," and "La Traviata," between 1958 and 1967, and an annual Requiem with the Philharmonia—he also made a mark in the German Romantic repertory: a notable "Freischütz" at La Scala; strong, supple Schumann symphonies with the Philharmonia. But he has not—on the evidence of this concert-matured into an inspiring conductor of the Ninth. The interpretation stayed on the surface. It showed a kind of simple piety—all the obvious things were sincerely and reverently done-but the result remained prose. Orchestras, like pianos, are often shaken out of tune by travel; the Los Angeles woodwind chording was woefully inharmonious. The soloists formed an ill-matched, unbalanced quartet.

-ANDREW PORTER

#### 25TH ANNIVERSARY

There is something I want to tell you beyond love or gratitude or sex, beyond irritation or a purer anger. For years I have hoarded your small faults the way I might hoard kindling toward some future conflagration; and from the moment you broke into my life, all out of breath, I have half expected you to break back out. But here we are like the married couple from Cerveteri who smile from their sixth-century sarcophagus as if they were giving a party. How young we were in Rome, buying their portraits on postcards, thinking that we, too, were entangled already beyond amputation, beyond even death, as we are, as we are now.

-LINDA PASTAN

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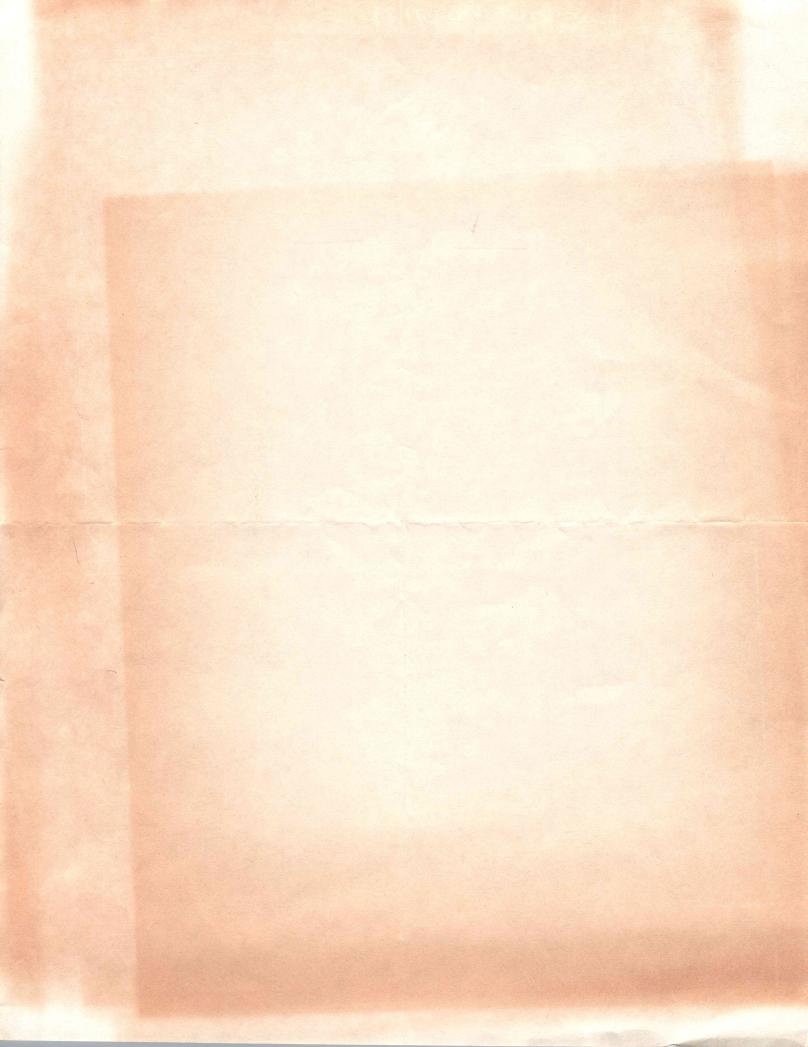
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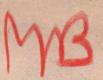
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# On the run here with Giulini

Music / Robert C. Marsh

ARLO MARIA GIULINI was in Chicago for a day and half recently, and he packed two big public events and two private parties marking his 65th birthday into that tight schedule.

And since Giulini-watching has been a popular activity with many Chicagoans for nearly 25 years, it was an occasion to cherish now that he has become music director of the Los Angeles Philharmonic and appears here far less frequently than before.

He arrived May 8, midway in his second tour with the orchestra. Conductor and orchestra settled into the Pick-Congress Hotel, across the street from the Auditorium where final preparations were being completed for their concert the following night. The maestro and his wife, with a small entourage of management and public relations people, were deposited in a large car and whisked to the De Paul School School of Music at 804 W. Belden. There, draped with a black doctor's gown, he waited backstage with university officials while the concert hall slowly filled for a convocation during which he received an honorary doctorate in humane letters.

DE PAUL RECENTLY has been giving this degree with some regularity to persons prominent in Chicago music, and in Giulini, the school had a candidate whose qualifications could hardly be questioned.

The ceremony started late, a matter that became important because the hall was filled with Chicago Symphony players (some of whom also are De Paul faculty members) who were due at Orchestra Hall at 4:30 p.m. to rehearse "Fidelio" with Sir Georg Solti.

"They're not going to get this thing over a in half

hour," A muttered to B.

"Don't worry, we can get to the hall in 10 minutes in a cab," B muttered back optimistically. Actually, Solti would have had no alterntive but to wait. Too much of his prime talent was here.

At 3:20 p.m., the organ struck up an anthem and the De Paul music faculty marched up the aisle, all impressively gowned. Giulini and the university officials filed onstage. There were a few brief words of invocation and greeting, and all were then serenaded by Donald Peck and Frank Miller of the symphony (and the university),

and Dimitri Paperno of the De Paul faculty, who played the allegro from the Beethoven Trio Op. 37.

The citation of Giulini's degree was read by M. Cherif Bassiouni, professor of law. Giulini was cited for his "deep commitment to musical excellence" and his "abiding belief in higher values."

WHAT WAS MISSING, I felt, was something more basic. Giulini truly functions as an artist on the foundation of a deep respect and understanding of humanistic culture, and it is this, rather than egoism or ambition, that sustains him. He made this clear in his brief reply after the white-edged doctor's hood had been slipped over his head.

"I am deeply moved," he said. "I asked myself why I received this honor, and now, I think, I have the words to explain. With joy I see many of my friends of the orchestra. Because of their co-operation, because of our mutual involvement in music, this honor is not simply for me but for all of us."

Following the recessional most of those present reassembled in the University Commons for a champagne reception at which, after hasty greetings and congratulations, the Chicago Symphony contingent raced for rehearsal (and made it). Giulini returned to his hotel and spent the evening at a birthday eve dinner given him by his recording company, Deutsche Grammophon.

Wednesday began with an inspection tour of the Auditorium. Giulini had no recollections of the hall and was delighted with the size of the stage, the acoustical shell that had been set up for the concert, and the fine sound reflections apparent even when the theater was empty. Told that Toscanini had conducted opera there with the Metropolitan before World War I, he smiled.

"THIS WILL BE the first time in the United States," he said, "in which I will have appeared in a place where Toscanini directed opera."

A smaller, more private birthday lunch was set for 1 p.m. at the hotel with his wife, Marcella, the orchestra management, and a few friends. No one planning the menu had anticipated 80-degree heat or a suite that was not fully air conditioned. But a festive air was produced anyway.

Giulini, tan, lean and vigorous, hardly looks like he is 65, and as he cut his birthday cake, which for some rea-





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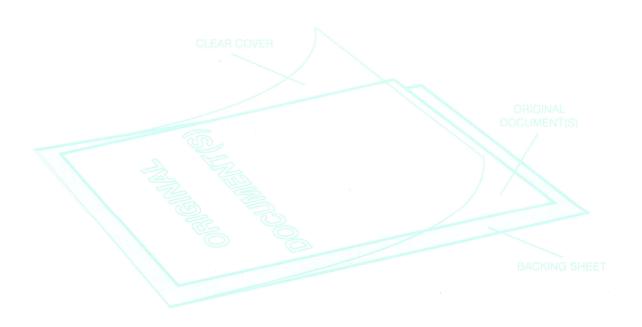
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Carlo Maria Giulini accepts congratulations at a reception after he received an honorary doctorate from De Paul University. (Sun-Times Photo by Carmen Reporto)

son had three candles, he sighed. "It would be nice if it were not so," he smiled, "but I will show you my passport."

The maestro spent the afternoon resting in the bedroom, which was air conditioned and arrived at the hall refreshed, relaxed and confident a few moments before the concert. The orchestra was perfectly aware of his feelings. Normally on an Eastern tour, the high point is New York, but the Los Angeles musicians realized that for Giulini, Chicago meant the most on this trip. He wanted to show us his new orchestra at its best, and, as the evening proved, he succeeded. It was a memorable event.

"I LOVE CHICAGO," he said. "It is filled with the hap-

piest memories. But I return to it without nostalgia. My chapter with the Chicago Symphony is past. Now in Los Angeles, at 65, I have found my musical home and my musical family. We will visit you as often as we can."

In fact, they will be back, this time in Orchestra Hall, on Dec. 2. But Giulini is now firmly rooted in California. He has just bought a house in Hollywood Hills.

One person he did not see while in Chicago was his former colleague Solti. "I would have been delighted to attend his concert and give him my greetings," Solti explains, "but I was too busy with my 'Fidelio' rehearsals. Of course I will be happy to welcome him and his orchestra whenever he wishes to return. I was pleased to learn that he is so happy. Southern California is an ideal setting for him. It is not so different from Italy. I am sure I will think of that next winter if I am snowbound in my hotel for three days!

"But," Solti added with a wise Hungarian smile, "he can have the climate. I have the better orchestra!"





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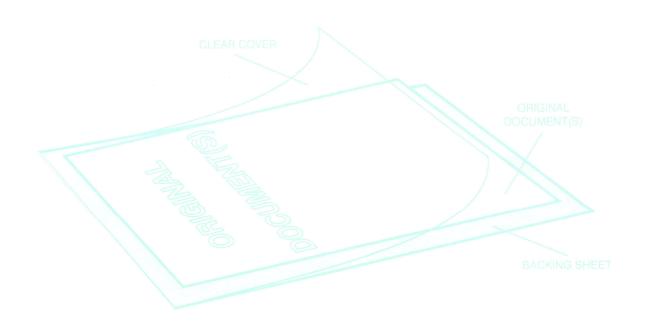
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The Washington Star

# Portfolio Extra

Amusements

SECTION E

FRIDAY, MAY 4, 1979

# Maestro Giulini striving for best

#### A star avoiding the limelight

By Theodore W. Libbey Jr.
Washington Star Staff Writer

LOS ANGELES — Carlo Maria Giulini has had the same effect on the Los Angeles Philharmonic that earthquakes now have on California cities — he has not destroyed it, but he has certainly shaken things up. Yet the differences between the self-effacing Italian maestro and Zubin Mehta, his showy predecessor, have been balm to both the orchestra and the audience.

Mehta was the quintessential "celebrity" conductor, ideally suited to California's charisma-conscious climate. After 16 years as the Philharmonic's music director, his departure for New York and the podium of its Philharmonic left the directors of the Los Angeles orchestra in a quandary — who could ever replace Zubin Mehta?

But L.A. is always ready for something more. The more unattainable it is, the better.



Carlo Maria Giulini

741

M

# Giulini: A worker for

Continued from E-1

Last year, out of a delicate chrysalis of negotiations emerged Giulini, an unattainable monarch among conductors

This year the monarch spread his wings with the orchestra, music soared, and Mehta was . . . well, for-

gotten:

Giulini spent 23 years as principal guest conductor of the Chicago Symphony, an appointment which he terminated when he came to Los Angeles. The 65-year-old maestro, who leads his new orchestra this Sunday afternoon in a concert at the Kennedy Center, has habitually avoided the limelight (before he came to it, he had it written into his contract that there would be no social obligations added to his duties). He was simply not interested, until Los Angeles approached him for the music director's job.

Being a celebrity clearly did not matter to Giulini. Where many conductors are married to their career, Giulini remains married to his wife Marcella, a gracious, reserved companion whose delicate manner complements Giulini's gentleness.

This is not to say that Giulini has drawn a line between his work and his personal affairs. For him, a 'home" must be a haven for both:

"What I can say, and this I can say," he begins, "is that in a short time here .. I feel myself so at home. For town, for my friends in orchestra, for my friends here (in the Philharmonic management) . . . then I see that I have here a second family.

"And this is, you know, to me so important because . . . my human life is so close to my musical life. I cannot separate these two things. I could not come here to conduct, to make music, and then to go at home and say, 'This

is my life...this is my job....'"
What strikes the musician and the layman alike is Giulini's reverence toward music, the saintly reverence of one who would not be revered himself. His selflessness in the face of great music is itself so great that he is revered all the more by the musicians who play under him.
"Essentially, I never feel myself a

conductor. I don't like to feel myself a conductor," he says.

If I could conduct sitting in a chair in the orchestra I should be very happy, although it is impossible because they have to see the beat — the important thing," he adds with a laugh.

The feeling of being a part of the orchestra, rather than head of it, has survived in Giulini's approach from the time he really did play in one. In fact, if you ask him what the greatest moment of his life was, he leans back and recalls his days as a student in Rome, at the Academia di Santa Cecilia, when he auditioned for an opening in the viola section of the

city's prestigious Augusteo Orchestra. It was in the Augusteo Orchestra that Giulini played under some of the greatest maestros of the day, men like Fritz Reiner and Bruno Walter. Giulini recalls one performance, of the Brahms Symphony No. 1 under

Walter, that was especially gripping. But if you mention the word "discipline" to Giulini, there is a reaction.
"What is this word 'discipline'...

"I do not understand it. Discipline is what you have in the army, with majors and colonels . . . . I prefer to say 'mutual respect.'"

Giulini, though, is not an easy man to please. For maestro Giulini, every-thing, even his highest personal achievement, must be measured against a higher standard - that of

the art itself.
"Is like put a stone in a building. And if you put one stone in a building, is hardly something that really is quite important.

"But we are not the architect. The architects are Beethoven, Mozart. We are the workers, just on to help....

"You know this? Every minute, every rehearsal, every concert, every day — I always say that for us, the word 'good' should be taken off of the vocabulary. For us there exists only one word - is 'better.'

"Then, you see, we have to start from this point: that 'good' is nothing. In the moment if you are happy with 'good,' you are finished. This is why tonight we try to do better than yes-terday, and tomorrow we try to do it better than tonight. It's a difficult effort - but this is what we have tried — we have to try this — otherwise, the moment which said 'Oh, too difficult . . . No, no, is OK' — you are finished."

Who is Carlo Maria Giulini? He is part musician, part maestro, and part Magus. Part saint and . . . perhaps it is just possible . . , part charlatan. The

# the classical composers

sharper-eyed among the Philharmonic's subscribers point to the way Giulini enters to conduct a concert walking very carefully, with the baton in his right hand, extended slightly and pointed at a spot on the floor a few feet ahead. "He is conducting the audience before he ever reaches the podium," they say.

Who is Giulini? He is a man who

views music and his own life as the same thing, and his service to music

as a service to life itself:

"As I always say — and this I say very tranquillo—I have no ambitions

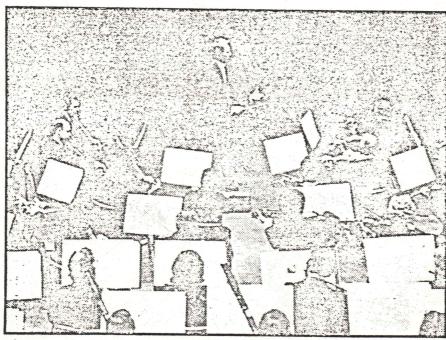
for myself. Really. I could stop conducting tomorrow . . . yes.
"If you think, this orchestra is 70

years old.

(Actually, the current season marks the 60th anniversary of the Los Angeles Philharmonic, founded in 1919 — the same year a five-year-old named Carlo began the study of viola in Bolzano.)

"A man is 70 years — is his whole life. With orchestra, 70 years old is

still a boy.
"You have to look to the future. And this is what we are doing.'



Giulini conducts the Los Angeles Philharmonic

Washington Star

cont.

MB



1033 Hilgard Ave. #221 Los Angeles, Ca. 90024 31 May 1981 213-824-3626

Calendar Letters
Los Angeles Times
Times Mirror Square
Los Angeles, Ca. 90053

Dear Sirs:

Now that Giulini, for all practical purposes, has become the principle guest-conductor of the L.A. Philharmonic (as Bernheimer so aptly put it in Calendar 31 May), I certainly hope that Mr. Fleischmann and company are actively seeking a musical director who can fill the great void Maestro Giulini has created.

Sincerely,

T. Walsh 1033 Hilgard Ave. #221 Los Angeles, Ca. 90024





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CALENDAR LETTERS
LOS ANGELES TIMES
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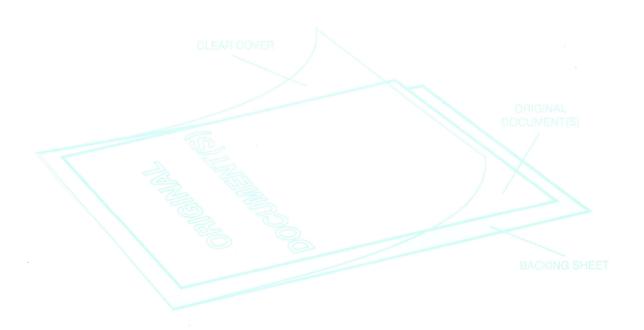
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6141% Romaine
Hollywood, California 90038
June 2, 1981

Mr. Ernest Fleischmann Executive Director Los Angeles Philharmonic 135 N. Grand Avenue Los Angeles, California 90012

Dear Mr. Fleischmann:

I wish to express my concern over the article by Martin Bernheimer which appeared in the Los Angeles <u>Times</u> on May 31, 1981.

It was a highly publicized quid pro quo for Mr. Giulini's acceptance of the music directorship of the Philharmonic that his time would be limited with the orchestra. For Mr. Bernheimer to imply that this time limitation is a newly discovered indication of "trouble" is a clear misrepresentation of the known facts.

To add insult to injury, Mr. Bernheimer postulates solutions to this problem of his own creation; one of which is that Mr. Giulini should be accorded the title "Principal Guest Conductor" -- the very post he reluctantly left in Chicago to come to Los Angeles as Music Director.

Such utter rubbish could ordinarily be cast off as the meanderings of an incompetent. I do not think Mr. Bernheimer can be accused of incompetence, however, and I therefore think this attack raises a serious question regarding the integrity of the principal music critic of this great city.

As Mr. Bernheimer freely admits, the very presence of Mr. Giulini on our podium is a cause for thanks. He further acknowledges that as an artist, Mr. Giulini is virtually without peer. Mr. Giulini has made no secret of his requirements for music-making which permit him to maintain his unparalleled standards of artistic excellence. These facts having been clearly established from the moment he was appointed Music Director, it is inconceivable that Mr. Bernheimer should have written such an inappropriate and unjustifiable attack.

As a citizen of Los Angeles and as a musician, I find myself ashamed and embarrassed. It is to the credit of the Board of Directors and to you that Mr. Giulini is not only here, but apparently happy in Los Angeles.

Please extend to Mr. Giulini my deep appreciation for the unforgettable hours of supreme pleasure he has given us. I hope he will be with us for another twenty years.

Sincerely yours

John Stephen Bowes

6141½ Romaine Hollywood California 90038 June 2, 1981

Los Angeles <u>Times</u>
Times-Mirror Square
Los Angeles, California 90053

Attention: Letters to the Editor

Gentlemen:

Attached please find a copy of a letter to Mr. Ernest Fleischmann in response to an article by Martin Bernheimer on May 31, 1981.

I would submit this letter to you for publication as you see fit.

Sincerely yours,

John Stephen Bowes

Attention: Letters to the Editor Los Angeles <u>Times</u>
Times-Mirror <u>Square</u>
Los Angeles, California 90053





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May 31, 1981

Letters to the Editor
Calendar Section
Los Angeles Times
202 West 1st Street
Los Angeles, Calif. 90053

Dear Sir.

Three cheers for Martin Bernheimer's correct, concern and constructive evaluation of the state of things at the L.A. Phil.

Perhaps our beloved orchestra ought to - ever so reluctantly - resolve the problem by seeking a new music director who sticks around town and directs (musically) and a new administrator who only administers?!

Sincerely,

Avik Gilboa President

# The Giulini Concerts: Rossini

The Los Angeles Philharmonic Bicentennial Celebration with Carlo Maria Giulini



Wednesday, November 25, 1981

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#### OFFER INSIGHT INTO MUSIC-MAKING

#### THIS SEASON ON PBS

A singular musical experience offering concert performances by an orchestra of world-wide stature and rare glimpses into the behind-the-scenes process of music-making comes to television this season when "The Giulini Concerts: The Los Angeles Philharmonic Bicentennial Celebration with Carlo Maria Giulini" premieres Wednesday, November 25, 9-10 p.m. (ET)\* over PBS.

The series of four 60-minute programs featuring the celebrated Italian maestro and his Los Angeles Philharmonic are co-produced by KCET, Los Angeles, the Los Angeles Philharmonic Association and Polytel Music Productions. The series, commemorating the 200th birthday of the City of Los Angeles, is made possible by a major grant from Getty Oil Company, with additional support from the National Endowment for the Arts.

Giulini's almost religious devotion to music and musicians is revealed in intimate conversation, and his working relationship with the Philharmonic is explored in rehearsal and performance. The Italian tradition in opera as seen in the overtures to works of Gioacchino Rossini is the focus of the series premiere. Included is the comic opera "L'Italiana in Algeri," and the dramatic operas "Semiramide" and "William Tell."

(more...)

\*(Please consult local PBS station for exact date and time.)

On <u>December 23</u>, a program dedicated to Johannes Brahms will feature the composer's "Piano Concerto No. 1," with Russian keyboard artist Vladimir Ashkenazy as soloist. Beethoven's "Symphony No. 2" will highlight a <u>December 30</u> program which also includes a performance of Schumann's "Manfred Overture." The final program of the series on <u>January 6, 1982</u>, features works by Giuseppe Verdi. Maestro Giulini, regarded as the definitive interpreter of the Italian composer, will lead the orchestra in overtures and preludes to the operas "La Forza del Destino," "Un Ballo In Maschera," "I Vespi Siciliani," and "La Traviata."

"The Giulini Concerts" is produced by John Goberman and directed by Kirk Browning and Alan Skog. Rick Wise produced and directed the documentary segments. Jeanne Mulcahy is executive producer of the four programs. Executive Director of the Los Angeles Philharmonic is Ernest Fleischmann and series consultant is John Ardoin.

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#### #1 SUGGESTED HIGHLIGHT LISTINGS ROSSINI

THE GIULINI CONCERTS: THE LOS ANGELES PHILHARMONIC BICENTENNIAL CELEBRATION WITH CARLO MARIA GIULINI: In the first program in this four-part series, Maestro Giulini talks about the humanity that lies beneath the comic surface of Italian opera composer Gioacchino Rossini, and the Maestro's own purist approach to music-making. The Los Angeles Philharmonic is seen both in rehearsal and performance of Rossini's opera overtures.

#### Press Contacts:

For Stone Associates:
Gary Claussen/Los Angeles/(213)655-8970
Alex Wagner/New York/(212)730-0930

For KCET/Los Angeles
Barbara Goen/(213)667-9244
Susan E. Wing/(213)667-9301

# The Giulini Concerts: Rossini

The Los Angeles Philharmonic Bicentennial Celebration with Carlo Maria Giulini



Wednesday, November 25, 1981

THE GIULINI CONCERTS - ROSSINI

CREDITS

The following are credits and production data for the television premiere of "The Giulini Concerts: The Los Angeles Bicentennial Celebration with Carlo Maria Giulini," <u>Wednesday</u>, <u>November 25</u>, 9:00 - 10:00 p.m. (ET)\* over PBS. All four programs in the series are made possible by a major grant from Getty Oil Company, with additional support from the National Endowment for the Arts.

SERIES:

"THE GIULINI CONCERTS: THE LOS ANGELES BICENTENNIAL CELEBRATION WITH CARLO MARIA GIULINI"

PROGRAM:

The overtures to the operas of Gioacchino Rossini: "L'Italiana in Algeri," "Semiramide," and "William Tell"

DATE AND TIME:

Wednesday, November 25 9:00 - 10:00 p.m. (ET)\* over PBS

FORMAT:

The passion of music-making with Carlo Maria Giulini is the focus of the first program in this four-part series. Giulini serves as a guide in conversation, rehearsal and performance with the Los Angeles Philharmonic, to the music of the great Italian opera composer, Gioacchino Rossini.

DIRECTED BY:

Alan Skog

DOCUMENTARY SEGMENTS
PRODUCED AND DIRECTED BY:

Rick Wise

PRODUCED BY:

John Goberman

EXECUTIVE PRODUCER:

Jeanne Mulcahy

(more...)

<sup>\*(</sup>Please consult local PBS station for exact date and time.)

FOR THE LOS ANGELES PHILHARMONIC:

MUSIC DIRECTOR:

Carlo Maria Giulini

EXECUTIVE DIRECTOR:

Ernest Fleischmann

FOR KCET TELEVISION:

COORDINATING PRODUCER:

Lonnie Porro

ASSOCIATE DIRECTOR:

Valente Riolo

CONSULTANT:

John Ardoin

NARRATION BY:

Hugh Douglas

STAGE MANAGER:

Edward A. Johnson

TECHNICAL SUPERVISORS:

John Leay

Steve de Satnick

TECHNICAL DIRECTOR:

Ray Fusco

LIGHTING DIRECTORS:

Ken Dettling Mikel Neirs

SOUND MIXER:

Tom Ancell

DOCUMENTARY SOUND:

Michael Evje

CAMERAS:

Gary Emrick Rocky Danielson Bob Highton Tom Karnowski John Lee Don Pearsall John Repczynski

VIDEO:

Matt Adams

Richard J. Ward

Tom Weber

**VIDEOTAPE:** 

Jimmy Johnson Bob Snyder Andy Young

UTILITY:

Jeffrey Kallestad

Itzhak Magal Jim McCann

Richard Rubalcava

(more...)

STAGE TECHNICIANS:

Bill Cummings Dick Gaskins

VIDEOTAPE EDITORS:

Luis Fuerte Roy Stewart

UNIT MANAGER:

Tyna Chang

PRODUCTION ASSISTANT:

Patricia Kunkel

MUSIC READER:

Ross Reimueller

MAKEUP:

Jo Ann Kozloff

PRODUCTION AIDE:

Jody Clark

#### Press Contacts:

For Stone Associates Gary Claussen/Los Angeles/(213)655-8970 Alex Wagner/New York/(212)730-0930

For KCET/Los Angeles Barbara Goen/(213)667-9244 Susan E. Wing/(213)667-9307

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# The Giulini Concerts: Rossini

The Los Angeles Philharmonic Bicentennial Celebration with Carlo Maria Giulini



(more...)

Wednesday, November 25, 1981

# "THE GIULINI CONCERTS" WITH CARLO MARIA GIULINI AND THE LOS ANGELES PHILHARMONIC PREMIERES ON PBS, NOVEMBER 25

The exhibition and passion of music-making with one of the world's most revered maestros is the focus of the first in the four-part series, "The Giulini Concerts: The Los Angeles Philharmonic Bicentennial Celebration with Carlo Maria Giulini," Wednesday, November 25, 9-10 p.m. (ET)\* over public television. The insights and imagination of Maestro Giulini, both on and off the podium, are explored in the premiere, which is devoted to the music of Italian opera composer Gioacchino Rossini. Maestro Giulini, the Music Director of the Los Angeles Philharmonic, guides the audience in conversation, rehearsal and performance, through overtures of "L'Italiana in Algeri," "Semiramide" and "William Tell." "The Giulini Concerts," a presentation of KCET, Los Angeles, is made possible by a major grant from Getty Oil Company, with additional support from the National Endowment For The Arts.

Maestro Giulini's roots as a conductor stem from the great La Scala opera house, where he once served as principal conductor.

Described as "a passionate musician to whom the very act of conducting looms as a human challenge," Giulini does more than make music; he puts himself inside it. "I cannot perform a work until it has

\*(Please consult local PBS station for exact date and time.)

become a part of me," is a typical refrain.

In rehearsal for the Rossini program, Giulini explains to his ensemble, "We're not playing Mozart, we're playing Rossini. Everything's much more buffo. Yes, my friends, everything's a joke -nothing serious."

Giulini's deep empathy for the music of his countryman is revealed in his description of Rossini as "one of the great geniuses of music history. The smile in the overture is the smile that comes from inside this man. In him was everything joyous, everything of life. Food, good drink, and women. And when sentiment comes through, it's unbelievable, because it's not just that Rossini jokes, he inserts something in the music that is very profound indeed. I think Rossini comes through his music in a very, very spontaneous way."

Conversation with Giulini is imbued with compassion as well as emotion. "I think human beings everywhere are the same, because what we have in our blood, our bones, our hearts, is the same. What is different is the way in which you express sentiment. When you have the possibility to open the door, to express feelings of joy, of love, of tears, then it comes through."

"The Giulini Concerts," commemorating the 200th birthday of the city of Los Angeles, is co-produced by KCET, the Los Angeles Philharmonic Association and Polytel Music Productions. Executive Director of the Los Angeles Philharmonic is Ernest Fleischmann. Executive Producer for the series is Jeanne Mulcahy; Producer is

(more...)

John Goberman and directors are Kirk Browning and Alan Skog. Wise produced and directed the documentary segments. Series consultant is John Ardoin.

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# The Giulini Concerts: Rossini

The Los Angeles Philharmonic Bicentennial Celebration with Carlo Maria Giulini



Wednesday, November 25, 1981

#### CARLO MARIA GIULINI:

#### THE CONDUCTOR AS HUMANIST

Carlo Maria Giulini may not be among the national viewing audience when "The Giulini Concerts" premieres on public television.

Giulini, who has been described as an "anti-star" -- as well as "humanist" and "a master among maestros" -- discusses music and conducting in the first of the four-part series, "The Giulini Concerts: The Los Angeles Philharmonic Bicentennial Celebration with Carlo Maria Giulini," Wednesday, November 25, 9-10 p.m. (ET)\* on PBS. The program, a presentation of KCET, Los Angeles, is made possible by a major grant from Getty Oil Company, with additional support from the National Endowment for the Arts.

"In my opinion, there's a great danger that you'll see something that you like. Then the music won't come as spontaneously the next time." Spontaneity is a Giulini hallmark, as confirmed by one critic: "He is one of the few conductors who brings a feeling of rediscovery even to the most familiar works each time they turn to them. 'Routine' is not a word which enters his vocabulary."

"Conductors," Giulini believes, "must remember that they are ordinary men who are privileged to work with genius. I became a conductor because of need. I had a need to express myself in this way. It was something stronger than myself.

(more...)

<sup>\*(</sup>Please consult local PBS station for exact date and time.)

"Before a conductor begins he has to serve the composer with great devotion, with humility. And with a deep knowledge about the different dimensions between himself and the genius that he is about to serve. But the moment he begins he must have the feeling that the music he is going to conduct is his music. Then there's no more time for humility or devotion -- just love."

Giulini has made music from both sides of the podium. While he was a student of composition in pre-war Rome, he was a member of that city's renowned Augusteo Orchestra, performing under such equally esteemed conductors as Fritz Reiner, Otto Klemperer and Richard Strauss. "I was 12th violist in the orchestra and I played for the first time with Bruno Walter conducting the Brahms First Symphony. At the end of the performance I had the impression that I played a symphony for 12th viola solo and orchestra.

"And so," he continued, "when I make music now with an orchestra I hope I can give the impression to every member of the orchestra that they are making music."

For Giulini, this human contact between conductor and musician is essential. "The conductor is the only musician who produces sound without physical contact. This means," he says, "that the conductor cannot practice his instrument. A conductor's movement, which is in the air, and the movement having physical contact with a violin, an oboe or a trumpet, are completely different. The important thing for the conductor is to have the piece he has to perform inside his body, not only in his mind."

Working with the Philharmonic in rehearsal, a reed-thin, elegant aristocrat, sculptured grace in a black turtleneck, Giulini illustrates his explanation of the score by singing and bowing an invisible viola.

He convinces, rather than imposes his ideas.

"To communicate with the orchestra, I have really no problems," he says in his stylized English. "Anyway, I find a way to say what In general, I don't think it's necessary to spend many words with an orchestra, and if I have to explain something by singing, I hope the musicians don't play as I sing. Otherwise," he smiles, "it would be a disaster."

"The Giulini Concerts," commemorating the 200th birthday of the City of Los Angeles, is co-produced by KCET, the Los Angeles Philharmonic Association and Polytel Music Productions. Executive Director of the Los Angeles Philharmonic is Ernest Fleischmann. producer for the series is Jeanne Mulcahy; producer is John Goberman and directors Kirk Browning and Alan Skog. Rick Wise produced and directed the documentary segments. Series consultant is John Ardoin.

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# The Giulini Concerts: Rossini

The Los Angeles Philharmonic Bicentennial Celebration with Carlo Maria Giulini



Wednesday, November 25, 1981 CARLO MARIA GIULINI

#### MUSIC DIRECTOR OF THE LOS ANGELES PHILHARMONIC

#### Biography

Three years ago, when Carlo Maria Giulini made his debut as

Music Director of the Los Angeles Philharmonic conducting the heroic

Ninth Symphony of Beethoven, the response was as impassioned as the

performance: (it was) "marked by the intensely human quality and

blazing spirituality characteristic of Giulini's previous successes."

An artist who offers himself entirely to the music and the musicians, Giulini consistently achieves this kind of rapport: "The lesson we get from life is positive and rich," he is fond of saying.

"The lesson we get from art is always positive."

Giulini is the eighth conductor to lead the Philharmonic in its 63-year history. It is a legacy that includes such conductors as Artur Rodzinski, Otto Klemperer, Eduard van Beinum, and Zubin Mehta. Giulini himself has had a number of distinguished musical associations in his 37-year career -- the Chicago Symphony, the Vienna Symphony, La Scala, the Rome Opera House, the London Philharmonia -- but the Los Angeles Philharmonic is the first permanent American position he has accepted.

His birthplace, in 1914, was Barletta, in Southern Italy on the Adriatic Sea. He grew up in the Dolomite mountains, in a forested area near the Austrian border where his father was a logger. According to Giulini, it was a wandering violinist who introduced him to music at the age of four, shortly thereafter, he began formal musical studies. In 1929 he went to Rome to take up viola and composition at

(more...)

the Accademia di Santa Cecilia. While in the Italian capital he auditioned for a place in the viola section of that city's Augusteo Orchestra and won. Giulini describes his attraction to conducting in terms of need: "I was playing in an orchestra and studying composition, but I knew that I was not a composer. I had nothing to say, and there was no reason to say something that someone else said much better. But I had a need to conduct, it was something stronger than myself." At age 24 he enrolled in the conductor's course at the Accademia.

The outbreak of World War II caused the cancellation of his first conducting engagement. An officer in the Army at that time, Giulini went into hiding in order to flee the Mussolini regime. "I came from an anti-fascist family so I disappeared for nine months," he recounts. "I know the meaning of freedom." When Rome was liberated in 1944, it was the aspiring young conductor who was chosen to lead the celebration concert of the Augusteo.

In 1950, following a stint with the Rome Radio Orchestra as deputy conductor, Giulini formed the Milan Radio Orchestra. A pivotal friendship began one year later, when Toscannini heard a Giulini broadcast. The venerated maestro took the younger conductor under his wing, as did Victor deSabata, when he made Giulini his assistant at La Scala in Two years later he was appointed deSabata's successor. There, his collaborations with director Luchino Visconti and soprano Maria Callas are now considered legendary.

In 1955, at the invitation of Fritz Reiner, Giulini made his American guest-conducting debut with the Chicago Symphony. He returned five times to conduct the Chicago, until, in 1969, he was named

(more...)

principal guest conductor. For three years he was also chief conductor of the Vienna Symphony, and he had a long-time association with London's Philharmonia Orchestra.

During his first two years as Music Director of the Los Angeles Philharmonic, the celebrated Italian conductor took the orchestra on four tours, including a triumphant 20-concert foray through Europe. Next May, Giulini and The Philharmonic will make music in Japan.

In a career that has spanned 37 years, Giulini has received a number of honors, including membership in Vienna's Gesellschaft der Musikfreunde and the Gold Medal of the Bruckner and Mahler Societies. As an honorary member of Vienna's Society of Friends of Music, Giulini keeps illustrious company -- with Beethoven, Brahms, Bruno Walter and Toscannini.

#### Press Contacts:

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# The Giulini Concerts: Rossini

The Los Angeles Philharmonic Bicentennial Celebration with Carlo Maria Giulini



Wednesday, November 25, 1981

#### THE LOS ANGELES PHILHARMONIC

#### Fact Sheet

- \* The Los Angeles Philharmonic is one of the country's "Big Six" orchestras (others are: the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic and The Philadelphia Orchestra).
- \* The Los Angeles Philharmonic is the first American orchestra of which the venerated Carlo Maria Giulini has accepted the Music Directorship -- he is the eighth maestro to hold the position.
- \* Now in its 63rd season, the orchestra's popularity in the last ten years has resulted in the doubling of winter subscription concerts, from 40 to 80. In addition, the orchestra gives over 40 concerts in communities throughout Southern California, and 50 in-school concerts for young audiences, as well as more than 40 concerts each summer at the Hollywood Bowl.
- \* Executive director is Ernest Fleischmann, described by The New York Times Magazine as "one of the most powerful and canny figures in the world of classical music, an American impresario in the flamboyant, old-world European tradition." Under Fleischmann, efforts at reaching new audiences have included a 12-hour Beethoven birthday marathon which attracted over 7,000 people; a long-range contemporary music program which includes the formation of a unique, "New Music Group," a permanent ensemble of Philharmonic musicians, and the commissioning of works by outstanding American composers; an extensive series of works by outstanding American composers; an extensive series of concerts at Southern California college and university campuses and in minority communities; a chamber music series presenting the orchestra's principal players with top guest artists.
- \* The maestros who have served at the helm of the Los Angeles Philharmonic are:

1919-27: Walter Henry Rothwell

1927-29: Georg Schneevoigt 1929-33: Arthur Rodzinski

1933-39: Otto Klemperer

1939-43: For four seasons, while the orchestra was without a musical director, it was led by a number of legendary maestros, including Bruno Walter, Sir Thomas Beecham, Sir John Barbirolli, George Szell, William Steinberg and Leopold Stowkowski.

(more...)

Alfred Wallenstein 1943-56: 1956-59: Eduard van Beinum

Zubin Mehta took over the Los Angeles Philharmonic at 26, 1962-78: the youngest man at that time to lead a major American ensemble. A progressive period for the orchestra resulted in an assessment by the International Herald Tribune that, "under Mehta, the Los Angeles Philharmonic has taken its place among the world's great orchestras."

To date, Carlo Maria Giulini has taken the Philharmonic on five tours. A sixth, in Japan, is scheduled for May, 1982:

November, 1978:

May, 1979:

May, 1980: November, 1980: Western United States;

Eastern United States and Midwest; November-December, 1979: New York, Washington, D.C., Boston,

Cleveland, Chicago;

16 European cities in 20 days.

U.S.A. tour.

In May, 1981, Erich Leinsdorf led the Philharmonic on a tour of Mexico and the United States last Spring.

- \* Giulini, an exclusive Deutsche Grammophon artist, has brought with him to Los Angeles a long-range recording contract with that label: to date eight recordings have been released. The Philharmonic has also recorded extensively under the CBS Masterworks, Decca/London, New World Records, Sheffield Lab Records, and Twentieth Century-Fox labels.
- \* For the past three years all Philharmonic subscription concerts have been broadcast on National Public Radio on more than 200 member stations.
- The Hollywood Bowl, the nation's leading, outdoor classical music theatre, has been the summer home of the Los Angeles Philharmonic since 1922. The orchestra presently gives over 44 concerts there each year, to audiences averaging more than 12,000 per evening.

#### Press Contacts:

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For KCET/Los Angeles

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# The Giulini Concerts: Rossini

The Los Angeles Philharmonic Bicentennial Celebration with Carlo Maria Giulini



Wednesday, November 25, 1981

#### JEANNE MULCAHY

(Executive Producer)

JEANNE MULCAHY (Executive producer of "The Giulini Concerts") --Vice-President for KCET Productions, Mulcahy has served as executive producer for a number of the outstanding programs presented by the station in recent years. She was executive producer of the 1978 international telecast of "Giulini's Beethoven Ninth -Live: A Gift from Los Angeles," which received a National Emmy Award nomination that year. She received an Emmy Award for her role in producing the 1979 international telecast of "La Gioconda" from The San Francisco Opera, the first world-wide stereo coverage of American opera. Mulcahy served as director of national program underwriting for WNET, New York, prior to her coming to KCET in 1978 to assume the position of director of national programming. She created the program for the National Endowment for the Humanities, and in this capacity she supervised "The Adams Chronicles" and "The American Short Story" series which aired on PBS. She worked for the Corporation for Public Broadcasting, coordinating public television's work with the National Endowment for the Arts and the independent filmmaking community. Prior to joining public broadcasting, Mulcahy was a news producer with WTOP-TV in Washington, D.C. She has also worked for Group W Westinghouse/New York, WLS-TV in Chicago, and WBBM-TV and Radio in Chicago.

#### JOHN GOBERMAN

#### (Producer)

JOHN GOBERMAN (Producer of "The Giulini Concerts") -- Presently director of media development for Lincoln Center for the Performing Arts, Goberman is a consultant to KCET on performance programs. He is noted for his pioneering musically sophisticated production techniques for televising live performances under "normal" conditions, without supplementary lighting or obtrusive equipment to disturb performers or audience. The creator of "Live from Lincoln Center" and "Live from the Met," Goberman has produced 25 live television performances of opera, ballet, orchestra and solo recitals at Lincoln Center, relayed through PBS with stereo simulcast. For KCET he produced "La Gioconda" and "Giulini's Beethoven Ninth - Live: A Gift from Los Angeles." He is the recipient of five Emmy Awards: three for "Live from Lincoln Center," one for "Horowitz Live" for NBC, and one for "La Gioconda." Goberman has also received a Peabody Award and a First Critics' Circle Award. A cellist, he was Artist-in-Residence at State University of New York, and he has toured Europe and the Far East for the U.S. Department of State.

# The Giulini Concerts: Rossini

The Los Angeles Philharmonic Bicentennial Celebration with Carlo Maria Giulini



Wednesday, November 25, 1981

#### "THE GIULINI CONCERTS"

#### SUGGESTED HIGHLIGHT LISTINGS

#### Program I: ROSSINI

November 25, 1981

THE GIULINI CONCERTS: THE LOS ANGELES PHILHARMONIC BICENTENNIAL CELEBRATION WITH CARLO MARIA GIULINI: In the first program in this four-part series, Maestro Giulini talks about the humanity that lies beneath the comic surface of Italian opera composer Gioacchino Rossini, and the Maestro's own purist approach to music-making. The Los Angeles Philharmonic is seen both in rehearsal and performance of Rossini's opera overtures.

#### Program II: BRAHMS

December 23, 1981

THE GIULINI CONCERTS: THE LOS ANGELES PHILHARMONIC BICENTENNIAL CELEBRATION WITH CARLO MARIA GIULINI: Maestro Giulini discusses the "enigmatic" genius, Johannes Brahms, in the second in this fourpart series. Russian piano virtuoso Vladimir Ashkenazy is the soloist in a performance of Brahms' "Concerto No. 1 in D Minor."

#### Program III: BEETHOVEN

December 30, 1981

THE GIULINI CONCERTS: THE LOS ANGELES PHILHARMONIC BICENTENNIAL CELEBRATION WITH CARLO MARIA GIULINI: In program three of this fourpart series, Maestro Giulini is a guide, behind-the-scenes, in conversation and rehearsal, and in performance in Beethoven's Joyous Symphony No. 2," as well as Schumann's "Manfred Overture."

#### Program IV: VERDI

January 6, 1982

THE GIULINI CONCERTS: THE LOS ANGELES PHILHARMONIC BICENTENNIAL CELEBRATION WITH CARLO MARIA GIULINI: In the conclusion of the series, Maestro Giulini explores the depth of feeling of his countryman, Italian composer Giuseppe Verdi, and how his spirit transcends strict opera formulas. The Los Angeles Philharmonic and its maestro are seen in rehearsal and performance of Verdi's opera overtures and preludes.

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